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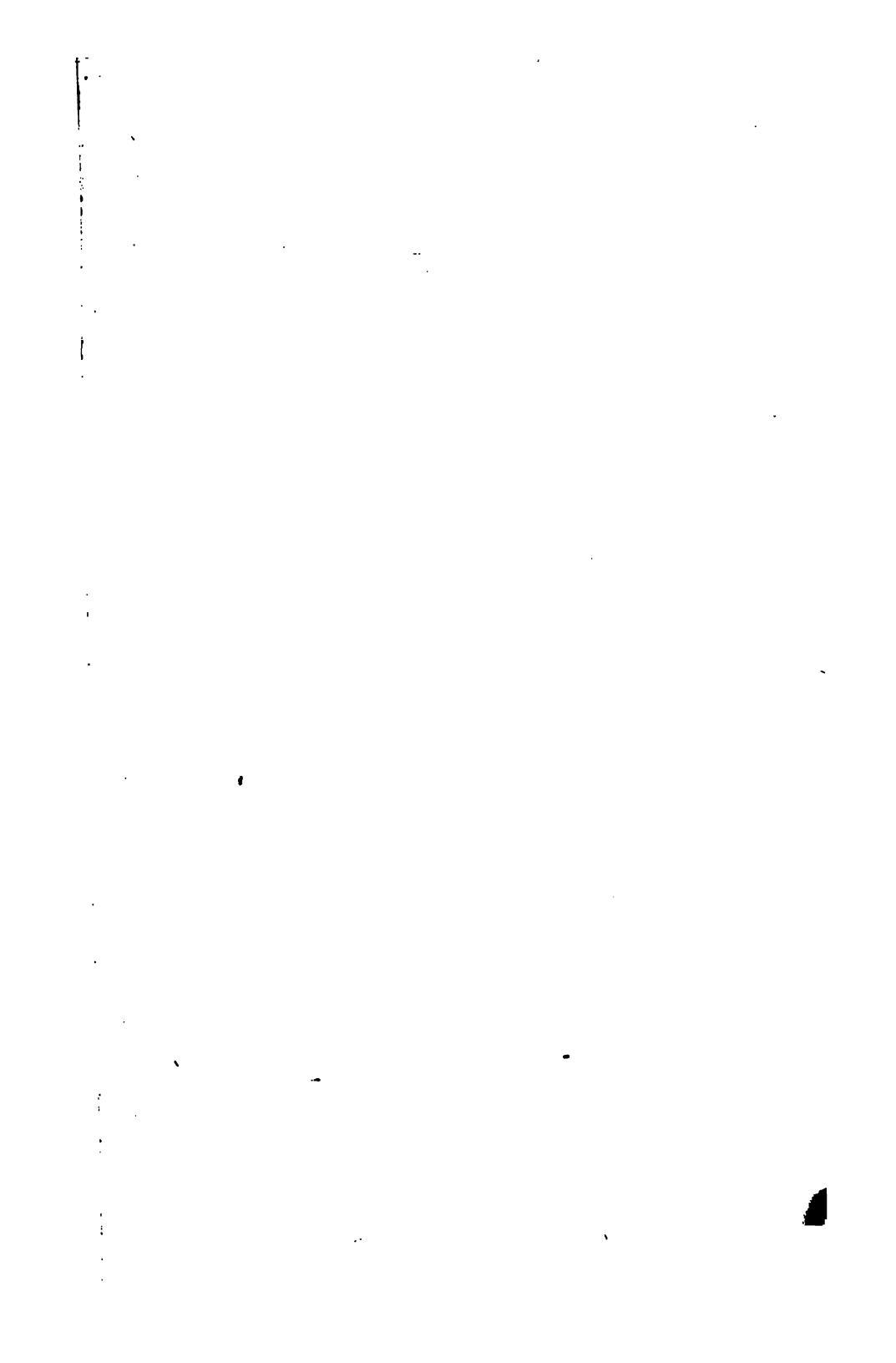
THE
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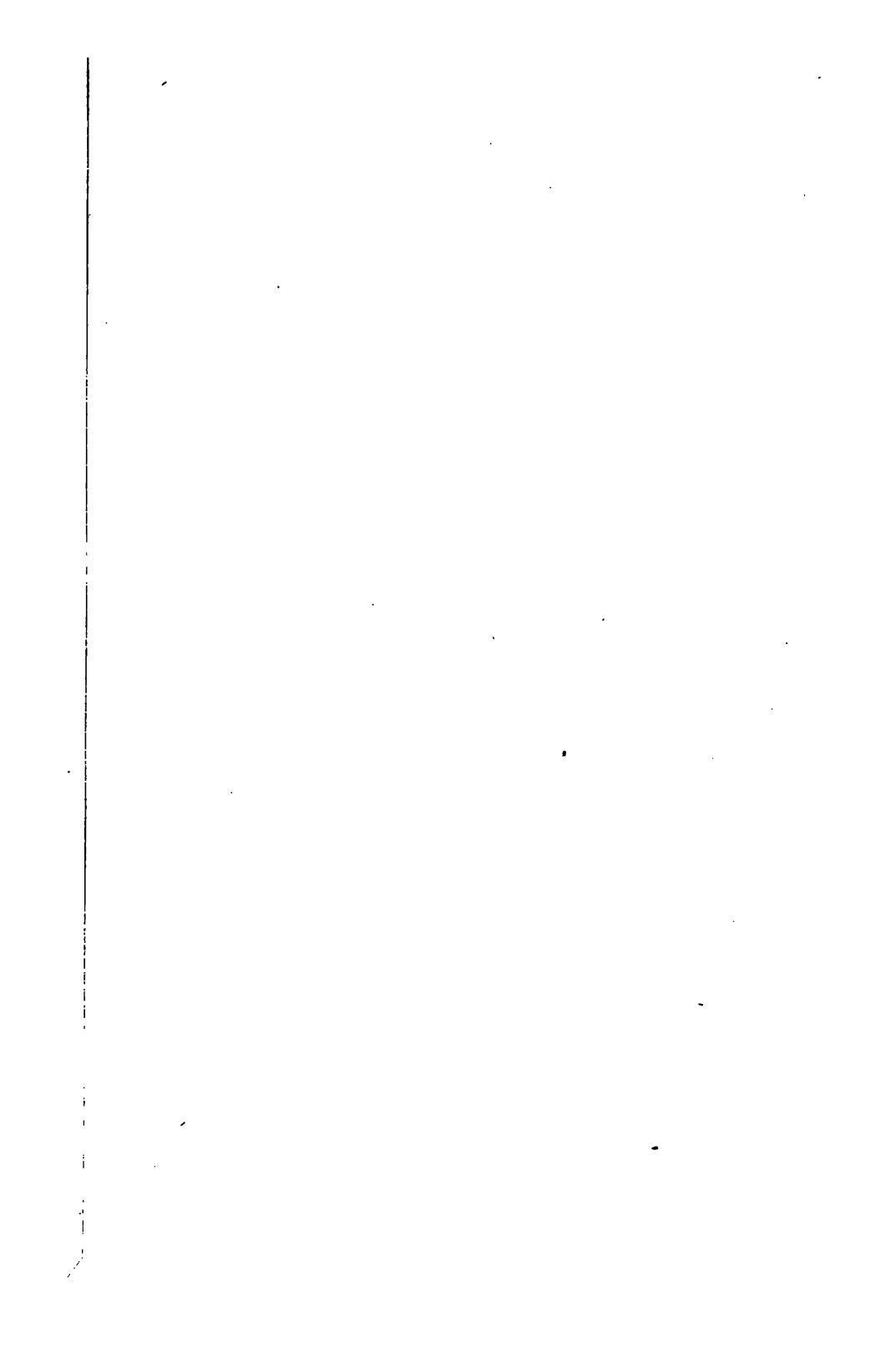
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THE REMAINS OF STESICHORUS,
IN AN ENGLISH VERSION.

BY

SIR EDWARD FFRENCH BROMHEAD, BART.,

M.A, CAMB.—F.R.S. LOND. AND EDINB.



1. *Scriptores Græci Minores.* By DR. GILES. Oxon. Talboys. 1831.
2. *Stesichori Himerensis Fragmenta.* By O. F. KLEINE. Berolini Typis et Impensis Ge. Reimari. 1828.

LET our readers imagine the works of Shakspeare to have perished. Let them imagine our whole knowledge of that inimitable genius to be gleaned from the scattered references made to him by other writers. Sometimes we should find stray expressions, idioms, and allusions, current as household words. Sometimes the meaning alone would be referred to, while the words were altered or parodied. Sometimes a few lines might be quoted, or even a passage of some length, as the 'Seven Ages,' for example. By some rare chance, one might even drop upon a scene, or upon the 'Beauties of Shakspere.' Then the Scholia, or notes of commentators might turn up; dissertations upon the genius of the great author, analyses of some of his more striking characters, or even 'Lamb's Tales.' But after all, what a deplorable deficiency would be presented by the total result! Let us imagine the most elaborate German criticism, or even the desperate researches of the 'Shakspere Club,' to be enlisted in the cause. Let us fancy them collecting the fragments, arranging them under the dramas from which they were taken, and placing them in the proper order of their succession. One can see them rummaging the most despised authors, old grammarians, scribblers on prosody, and collectors of wretched 'Elegant Extracts,' but all in vain, all lamentably inadequate, the mere shadow of a mighty reality, the 'baseless fabric of a vision.'

If such must have been the result in the case of a modern writer, referred to by thousands of his contemporaries and ours, what can we expect to find of the lost works of writers who belonged to a remote antiquity, though the civilized world once rang to the echo of their names? Thus we have lost Menander, quoted by S. Paul; and with infinite labour some beautiful fragments have been collected, while in Terence 'Dimidiate Menander' are found paraphrases of a few of his dramas; but of Menander himself what adequate conception can be formed?

Little comparatively remains of the calumniated Sappho,—her, whom the ancients called ‘the Poetess,’ without any other appellation, as they called Homer ‘the Poet;’—her, whom the gravest and the sagest moralists denominated ‘the charming and the wise, the tenth muse;’—her, of whom her contemporary Alcaeus writes—

‘Sappho the pure, the golden-tress’d,
In smiles of gentle sweetness dress’d.’

For an edition of her fragments, and those of Alcaeus and Stesichorus, fit to meet the eye of a scholar, we are indebted to Dr. Blomfield’s severe and elegant criticism of the true Porson school (in two numbers of the ‘Museum Criticum’) written in his younger days, when the calls of high and solemn duty had not yet forbidden him to wander among the meads of classic Asphodel. Why should we enumerate the eight poetesses of Greece, or Bacchylides, or Alcaeus, Solon, Mimnermus, Archilochus, Simonides, Alcman? We might add to the list without end; to say nothing of poets of whom some pieces still exist, which make us more bitterly deplore the fragmentary references to the remainder. But when we come to historians, whose works would have thrown light upon the darkest recesses of the past, the loss is more to be lamented than in the department of fine taste and elegant literature. How eagerly would a modern turn over the Etruscan history of the emperor Claudius, the diaries of Augustus, or the writers who illustrated the primordial annals of Egypt, and Babylon, and Nineveh, and primitive Greece!

Modern scholars have not been wanting in their efforts to repair our loss, as far as it is within the reach of industry, learning, and acute criticism; and those of Germany, in particular, deserve the highest praise in researches of this nature. We may now fairly look upon the fragmentary writers as a distinct branch of erudition, presenting results of a most unexpected and striking nature, in reference to authors whom time has swept away. This department of learning abounds in difficulties, and justifies a recourse to conjectures wholly inadmissible on the text of a surviving classic. There is every possible danger of corrupt readings. The copyist has no context for his guide, either in the subject matter, the style, or the metre. The writer who quotes the passage, may have quoted from memory, and misquoted the words; or he may have referred them to another author; or he may have modified them, especially at the commencement, for the purposes of quotation; or he may have quoted the passage solely on account of its anomalous and obscure turn of expression. In the case of Stesichorus, Kleine deserves the highest praise. Indeed, it would be very difficult to point out any fragmentary writer

edited with more learning, judgment, and good taste. More, however, remains to be done. A future editor will find that subsequent improvements of the text have been made; as, for example, by Sir E. F. Bromhead, in the 'Classical Journal,' No. 46, and some more hinted at in the version of the fragments which we subjoin; nor would the discovery of additional fragments be too much to expect.

It were much to be wished that a systematic English version of the fragmentary writers could be published. At an early period the renowned Grotius did not think it beneath him to turn many such fragments into very polished Latin. England can boast of some valuable anthological collections; and of the poet Simonides, we have in one of our Quarterly Journals a complete version, abounding in tasteful scholarship. Stesichorus we are ourselves about to present to our readers in an English dress; but we will first give some account of a writer, once so much, and in all appearance so deservedly renowned.

According to Suidas, Eusebius, and others, Stesichorus, surnamed the Himeræan, was born in the 37th Olympiad, attained to eminence in the 48th, and died in the 55th, or 56th, about 556 years before the Christian era. He was the contemporary of Phalaris, somewhat the junior of Alcman, and the predecessor of Simonides, who speaks of him as an old writer in connexion with Homer. The *Marmor Parium*, indeed, makes Stesichorus coeval with Simonides, in direct contradiction to this testimony, but more than one or two members of the poet's family bore the same name with himself, to one or other of whom the author of the inscription most probably refers. It was by no means uncommon to bestow on some of his descendants the name of an illustrious ancestor, either to commemorate the honours of the dead, or stimulate the ambition of the living.

That Himera was the native country of Stesichorus, was so firmly established by ancient opinion, that the Himeræan poet was his most common designation. All, however, do not agree upon the point. Italy has been assigned by some as his birth-place. Suidas mentions Matauria; Lascaris, Metaurus; Stephanus Byzantius speaks of Mataurus in *Sicily*, but the geographer seems to be mistaken as to the situation of the city. We may safely believe that both Stesichorus and Himera equally owed their origin to Italy. It is certain that no long time before the poet's birth, the city was founded by some Chalcideans from Zancle, who, together with the Metaurian branch of the Locrians, sprang, in the first instance, from *Œolia*; and that Stesichorus had lived among the Locrians, may be collected from other quarters. In addition to this, the name of Tisias,

which, according to Suidas, was the poet's original appellation, and that of his brother the geometrician, whether we read it Mamertius or Mamertinus, recall to our recollection two cities of a similar name among the Brutii. It may, indeed, be doubted whether it was himself or his father who migrated to Himera; but that the migration took place, and that it was from Italy, not from the Peloponnesus, there can be no dispute.

Five different names have been assigned to the father of Stesichorus,—Euphorbus, Euphemas, Euclides, Hyetes, and Hesiod. It is singular that both Aristotle and the learned Philochorus have identified the Hesiod here mentioned with the celebrated Ascrean. But if we regard the supposed connexion between these two eminent men as a myth, it is neither inapt nor unlearned. After Orpheus had been torn to pieces, his head and his lyre were thrown together into the sea. Borne along by the waves, or carried on a dolphin's back, they reached the Æolian Lesbos, where they were interred; and the Lesbians, as Hyginus adds, became afterwards well-skilled in music. Now from that same region, if we may trust to Tzetzes, from the same race certainly, sprang Hesiod. When, therefore, we are told by Hellanicus that Hesiod derived his origin from Orpheus, what more is meant than this, that he transfused into his own didactic poetry the Orphic hymns which had ceased to be sung in Greece. After the mournful catastrophe, which transferred the head and lyre of Orpheus to the shores of Lesbos, Hesiod also, who was nearly, if not quite, of Lesbian extraction, met with a similar fate. He, too, was carried by dolphins to that part of the continent which is situated between Locris and Eubœa, as Proclus somewhat strangely relates; or, according to Plutarch, that which is opposite to Rhym or Molycria, where the sacred rites of the Locri were wont to be celebrated. Taking for granted, therefore, that Stesichorus was of Locrian extraction, all that is meant by his alleged relationship with the elder poet may be, that the *epos* of Hesiod was transferred to him by their mutual connexion with the same tribe or family. We know as well by the testimony of Quintilian, as by his own fragments, that he sustained by his lyre the weight of epic song, and may, therefore, be numbered both with the epic and lyric poets. Certain kinds of poetry, moreover, were cultivated by certain races, and followed their migrations. Thus Stesichorus imitated the Ascrean in the choice of his fables, and in great part of his mythology, though he did not adhere to the form of epic verse. Not unjustly, therefore, have Mueller and others brought down the series of Hesiodic poets to his time; for, although we *call* him not the son of the poet of Ascrea, yet, as his principal imitator among the Italians

of Æolia, and the most celebrated poet of that region, he justly deserves the title. We may suppose him, then, to have had no natural connexion with the Ascrean, but to have been the son of Clymene, by an obscure individual of the same name. The hidden sense of the myth might easily escape the understanding of the many, and thus lead them into the error. Of the other names given to the father of Stesichorus, we need only add, that where several individuals of the same race and name devote themselves in succession to the same intellectual pursuits, as was probably the case here, and where it must consequently be difficult to distinguish between them, we need not wonder if all should be confounded with the name of their celebrated progenitor.

Suidas speaks with approbation of Mamertinus the geometricalian, and Halianax the legislator, the two brothers of Stesichorus. The accounts handed down to us respecting his daughters, spring entirely from the spurious epistles ascribed to Phalaris and Diodorus, and are utterly unworthy of credence or attention. The friendship of Stesichorus with the tyrant of Agrigentum rests upon the same unreal foundation. That he was the contemporary of Phalaris has been already stated; but no one can suppose him to have been his friend, who has weighed the forcible arguments of Bentley against the dreams of the sophist. ‘When Pindar,’ says the learned commentator, ‘was exhorting Hiero, the tyrant of Syracuse, to treat poets and literary men with affability, he represented to him the immortal reputation which Croesus acquired by behaving to them with kindness and humanity, while the cruel and inhospitable Phalaris was universally hated. Would Pindar have written thus if he had ever heard of the tyrant’s singular love for the poet? For if we might trust the epistles, their intimacy and friendship rivalled that of Croesus with Æsop and Solon. Had such a feeling been known to Pindar, he would not have branded the character of Phalaris with such a mark of infamy.’ So far was Stesichorus from being the tyrant’s friend, that, according to the testimony of Aristotle, he excited the inhabitants of Himera against him by narrating the fable of the Horse and Stag.

Whether Stesichorus ever visited Greece or not, it would be difficult to decide. The only external testimony in favour of the affirmative is the mention made by Suidas of the poet’s flight from Palantium, in Arcadia; but this is more than doubtful. Still, when we look at his various writings, and the improvements of which he was the inventor, it is difficult to believe that he had not drunk at the fountain head of Grecian song. It is more clearly ascertained that he migrated from Metaura

Sicily, not, indeed, immediately to Catana, but in the first instance to Himera. He seems to have taken refuge at the former place towards the close of his life, perhaps disturbed by the civil dissensions excited among the Himeræans by the intrigues of Phalaris. The change of his name from Tisias to Stesichorus may not improbably be dated from this period. He died in his 85th year, and was buried at Catana, with much expense, at the gate called from him the Stesichorean. His tomb was octangular; it was ascended by eight steps, and adorned with eight columns. According to some, the proverbial expression *πάντα ὀκτώ*, denoting perfection, derived its origin from the number eight, so conspicuous in every part of the poet's monument; while the throw of eight upon the dice was called for the same reason the Stesichorus. Two epitaphs in honour of the poet are still extant; one in Greek, by Antipater; another of a later age, in Latin, in the 'Musæ Lapidariae' of Ferretius. Of these, for the benefit of the English reader, we give the following versions:—

'In Catana's Ætnæan plains
Rest here Stesichorus' remains,
His to whose living lips belong
Immeasurable streams of song:
The sage Pythagoras said well,
That souls in divers bodies dwell;
Thy soul, Stesichorus, the same,
That animated once old Homer's frame.'

'The bones of sweet Stesichorus repose!
His bones, the bones of Ætna here enclose,
By me, by Ops enshrined! Of him the rest,
That now remains, is by the world possess'd.'

Cicero speaks of the honours heaped upon Stesichorus by the people of Himera. Among the brazen statues which adorned the Thermae, was one of the aged poet, in a stooping posture, with a book in his hand, executed with rare skill and beauty. Christodorus describes another placed in the Byzantian Gymnasium. Finally, a coin is in existence, supposed by some to have been struck in commemoration of him. On one side is a head enclosed in a helmet; on the reverse, a man in a standing posture, holding in one hand a crown, in the other a lyre. There is no absurdity in supposing that an honour which had been paid to Sappho, Alcaeus, and Anacreon, should have been paid to Stesichorus also; but the fact does not rest upon sufficient authority.

The testimony borne to the poet's merit by the most celebrated writers of antiquity, is of the highest order. The 'Stesichorique graves Camænæ' of Horace, is known to all. Aristides, Cicero, Dionysius, Longinus, vie with each other in

celebrating his praise. Dio Chrysostom, and Synesius concur in representing him as not unworthy to be named with Homer. The former in particular speaks of him as not only emulating the greatest of epic poets, but fit, in many respects, to be placed by his side. Quintilian, indeed, while he speaks highly of his genius, and lauds the gravity of his subjects and the dignity of his characters, blames the redundancy of his style; a redundancy, however, which is approved by Hermogenes, as owing its origin to the grace and sweetness of his epithets. The author of 'The Examination of the Ancients,' generally supposed to be Dionysius, speaks of Stesichorus as succeeding where Pindar and Simonides failed, and surpassing them in the grandeur of his events, and the consistency of his characters. Chrysippus would fain have added to the Stoic philosophy the weight of the poet's authority, and pressed the Fables of Stesichorus, as well as those of Orpheus, Homer, and Hesiod, into the service of the Porch.

But the excellence of the celebrated Himeræan is sufficiently proved by the general popularity which he enjoyed. His songs were in every mouth after the lapse of ages; and the Pæans were sung by guests at the banquet, even in the time of Dionysius the younger. To crown the whole, we read in Ammianus Marcellinus, that when Socrates had been thrown into prison, and already looked forward to the iniquitous punishment which awaited him, he asked for one well skilled in singing the songs of Stesichorus, that he might learn to do the same while life yet lasted.

The statement of Suidas that the poet's name was changed from Tisias to Stesichorus, because he was the first who added the motion of the dance to the accompaniment of the harp, is not unattended with difficulty. It is well known that, long before his time, the Greeks made use of dancing in their sacred rites; certainly in those instituted in honour of Latona and her children, the invention of which was attributed by the ancients to the fabulous Philammon. It appears, moreover, that these dances were regulated by the lyre, of which instrument Apollo himself is repeatedly represented as the inventor, and is said to have contended with the Phrygian pipers by the sounds which he drew from its strings. In the Homeric hymn, the Muses and Graces delight the inhabitants of Olympus, the one by singing, the other by dancing, to the lyre of Apollo. We must not then rely so implicitly on the testimony of Suidas as to believe that, before the time of Stesichorus, the dances in honour of the god were regulated only by the sound of the pipe. The poet was probably the first who, at Himera, or even in Sicily, applied the dance to the accompaniment of the harp, or, at least, changed and corrected, in many respects, its ruder and

more simple form ; and thus, as the inventor of a more elaborate style of movement, acquired his new appellation. Clemens Alexandrinus, indeed, attributes the improvement to Alcman, who flourished fifty years before. Vestiges of choral poetry are found every where in his fragments ; and we are told that he taught the Doric virgins to move in measured cadence while he adapted his songs to the sounds of the pipe and lyre. We need not be surprised that the accompaniment of the dance should be attributed to Alcman also, so closely are the nature and disposition of the strophe connected with its movements. Whatever the inventions might have been with which these princes of lyric song enriched the art in which they excelled, they must have made an equal innovation in the choral dances with which their songs were accompanied. The one would do this at Himera, the other at Sparta ; and Stesichorus cannot be suspected of plagiarism, inasmuch as his style of poetry, the form of his strophes, his rhythms, and his metres, are totally different from those of Alcman. Moreover, Alcman made no use of the epode. According to the well-known proverb—Οὐδὲ τὰ τρία Στησιχόρου γνωσκεις—the three kinds, the strophe, the antistrophe, and the epode, belong to the later poet. Possibly Stesichorus was considered the inventor of the epode, and of the pause created by its introduction into the ancient choral system of strophe and antistrophe ; and the name accordingly referred to that point. Even his strophes Alcman did not amplify and adorn equally with his more celebrated successor, while the richness and beauty lavished by Stesichorus on his epodes, will authorize the assertion that he discovered what his predecessor only sought.

That Stesichorus wrote in the Doric dialect is clear from the testimony of Suidas, and the fragments of his poetry still extant. This may be easily believed, inasmuch as Alcman, whom in some respects he followed, had applied the Doric tongue before him to lyric verse, while the dialect was for the most part that of Sicily, as Thucydides has shown with his accustomed learning and research. Suidas tells us that the poems of Stesichorus were collected and published in twenty-six books, but by whom, or at what period, he does not mention. It is well known, however, that the works of Pindar were thus edited in the time of Aristophanes Byzantius, and it is not probable that those of Stesichorus were published long before. It is certain that Chamaeleon, a Peripatetic of Heraclea, about the time of Theophrastus, edited a single book. He wrote of nearly all the lyric as well as dramatic poets, and in common with Aristotle himself and many of his disciples cultivated that branch of literature.

But it is time to proceed to the fragments themselves. Of these a very close version is not possible, and in some cases, in order to complete the series, it has been found necessary to extort a kind of paraphrastic meaning from the smaller scraps. It is singular enough that the English translation presents a more complete view of the poet's remains than the original. We frequently find the substance of his meaning given without an exact quotation of his words; and these in a translation may be justifiably added to the *ipsissima verba*, though in a more formal work on the subject, these instances should be carefully distinguished. Where the context has been restored merely from conjecture, we have thought it right to mark the additions by placing them between brackets. Where the fragments, whether they have reached us in substance merely, or in the words of Stesichorus himself, belong to any work of his that can be ascertained, they are collected under that head. Where the location of the fragment is unknown, it is marked with a (†), and placed under any head which may artificially enhance its meaning, and to which it may therefore possibly belong. The industry of critics has brought together about 95 fragments, or fragmentary references.

I. ΕΥΡΩΠΕΙΑ.—*The Story of Europa.*

Europa, the daughter of Agenor, the brother of Belus, was playing on the sea-shore when she was decoyed to Crete.

This poem seems to have contained an account of the family of Cadmus. (2.) refers to the well-known story of the dragon's teeth. (3.) attributes the disaster of Acteon, not to his intrusion upon Diana, but to a passion for Semele, the daughter of Cadmus. Perhaps the goddess wished to enrol Semele among her nymphs.

†1.

‘ Daughter of Arabus, Hermaon’s heir
By Belus’ daughter, Thronia the fair.

2.

‘ By Pallas’ aid the Dragon-teeth were sown :
The Goddess reap’d a harvest all her own.

3.

‘ When Semele, the destined spouse of Jove,
Won young Acteon’s inauspicious love,
Though Dian disallow’d, in her despite
The eager hunter urg’d the nuptial rite ;
In a stag’s hide encased by Dian’s power,
He perishes for love, and dogs devour.’

II. ΚΥΚΝΟΣ.—*Cygnus.*

(1.) Stesichorus was the first who gave this ruffian aspect to Hercules.

(4.) These lines and some others must be considered to represent the versified arguments heading the books of certain poems rather than any definite fragment. Our readers will be reminded of the catacombs of Paris.

†1.

' In guise uncouth the Son of Joye appear'd,
A knotted Club of massive weight he rear'd,
A Lion's hide was o'er his shoulders flung,
And at his back the rattling Quiver hung.

†2.

' Mighty of bone and limb he stalk'd along ;
Gifted with strength to overthrow the strong.

†3.

' Of Argive He, and of Boeotian fame.

4.

' As journey'd Hercules, and onward lay
To the Thessalian plain the Hero's way,
There, on his pathway lawless Cycnus stood,
Impatient thirsting for a stranger's blood ;
The path he watch'd, and, from the slaughter'd dead
With ruthless hand dismembering, lopp'd the Head,
A Temple destined of their Heads to rise,
To Mars his Sire a fitting sacrifice ;
By Mars impelled he rush'd upon his prey,
And stopp'd in mid career the Hero's way.
Cycnus with Hercules engaged in fight,
And then the Sire display'd his own immortal might ;
The Hero saw the God of War confess'd,
Awe-struck, a panic horror chill'd his breast ;
Then first fled Hercules, but instant burn'd
The Shame, and all the Demi-god return'd ;
Indignant rushing on his lawless Foe,
Alcides crushed him to the realms below.'

III. ΤΗΡΥΩΝΙΣ.—*The Geryonid.*

The loss of this poem is much to be lamented, as it must have teemed with very curious mythological matter. (3.) This singular fragment refers to an ancient opinion that the ocean was a river encircling the earth, and that the sun on setting in the west entered a bowl in which he sailed round to the east during the night. The same idea occurs in a fragment of Mimmnermus. The poet is not to be considered in this case as representing Hercules employing the bowl to pass to the island of Erytheia, though some commentators so interpret it. (4.) Pholos was one of the centaurs.

1.

' Firm on six feet the monster Geryon stands,
And raises dreadful six unconquer'd hands ;
Broad wings behind sustain the monster might,
For combat fashion'd or a well-timed flight.

2.

‘ Where monster Geryon first beheld the light,
Famed Erytheia rises to the sight;
Born near th’ unfathom’d silver springs that gleam
Mid cavern’d rocks, and feed Tartessus’ stream.

3.

‘ Sol’s golden bowl he enter’d to pass o’er
The hoary Ocean’s stream, and reach’d the shore,
The sacred depths of venerable night,
There on the Mother shade to feed his sight,
There to behold again the virgin Wife,
And the dear Children torn away from life;
Then pass’d on foot the Hero son of Jove
Through the dim shadows of the laurel grove.

4.

‘ He raised the draught by Pholos mix’d, a bowl
Of triple measure, and he drain’d the whole.’

IV. ΚΕΡΒΕΡΟΣ.—*Cerberus.*

The hero here must have been Hercules. (1.) This vessel is said to have been shaped like a purse. (3.) may belong to the Scylla.

1.

‘ Ample below and narrow-mouth’d above,
A Vessel worthy of the son of Jove.

†2.

• • • ‘ Where hid from human eye
Deep Tartarus and black Abysses lie.

†3.

* * * ‘ The sound
Of howling dogs for ever ringing round.’

V. ΣΚΥΛΛΑ.—*Scylla.*

‘ There Lamia’s daughter, hateful Scylla dwells.’

VI. ΣΥΟΘΗΠΑΙ.—*The Boar-Hunters.*

This was probably a history of the hunt of the Caledonian Boar.

‘ The savage Boar upturn’d the earth around,
The monster’s snout keen buried under ground.’

VII. ΑΘΛΑ.—*The Games.*

The applicability of (3.) has been a subject of discussion, and an alteration of the text has been proposed to give the fragment a Male application, but from some of the parties mentioned it may possibly refer to Atalanta and games connected with the hunt of the Caledonian Boar, which she first wounded, or per-

haps to the marriage of Peleus. The fragment is in its way as singular as the supper of Horace, and the translator has been driven to circumlocution to escape the announcement of mixtures of oil and honey, and messes of frumenty or firmity porridge, just as Pope was compelled to evade the assimilation of Ajax to a certain stentorophonous animal.

1.

The twin-born progeny of Jove possess'd
Coursers of lofty strain, the fleetest and the best;
Phlogias and Harpagus of winged speed
Hermes bestow'd, of the Podarga breed;
Exalithus and Cyllarus were given
By the high Consort of the King of heaven.

2.

Amphiaraus in the Racer's art
Excell'd, and Meleager with the Dart.

3.

* * * * Gifts prepare,
Bring presents worthy of the Virgin Fair:
Confectioms from the Olive and the Bee,
The mess of Wheat, and cakes of Sesame :
The Honey-comb of golden hue produce,
Bring all the choicest dainties for her use.

4.

A Vase of massive gold, where wondrous shine
Vulcanean labours and the Hand divine :
This Gift to Bacchus grateful Vulcan bore,
His guest on Naxos' hospitable shore ;
The same to Thetis grateful Bacchus gave,
His guardian Goddess on the ocean wave,
When fierce Lycurgus down the Naxian steep
Drove the young God for shelter to the deep ;
Next, the sad gift of Thetis to her Son,
To hold his ashes when his race is run.'

VIII. ΕΡΙΦΥΔΑ.—*Eriphyle.*

Eriphyle was the wife of Amphiaraus, who through her treachery went to the Theban war, and perished. (1.) This event can scarcely refer to the Epigoni, as has been supposed; this being directly contrary to the speech of Sthenelus to Agamemnon in the Iliad. The healing art cannot be supposed to be exercised except upon persons recently dead, and in the present case may have been connected with the death of Amphiaraus.

1.

By healing art divine the deed is done,
By daring ~~As~~Esculapius, Pæan's son :
Though by the Fates' decree the Heroes fall
Fore-doom'd to die before the Theban wall ;
Lycurgus breathes the vital air again,
And Capaneus by thunder scathed in vain ;
By Gold suborn'd. * * *

IX. EPITHALAMIUM OF PELEUS AND THETIS.

†1.

'No longer, Muse, of battling Heroes tell,
 The festive Dance with Me beseems thee well :
 Come sing with Me a favour'd Bard of thine ;
 I sing the Nuptial Rites of Powers divine,
 I sing the lordly Feasts that Mortals love,
 I sing the Banquets of the Gods above ;
 And these, O Muse, the favourite Themes with thee,
 Since our first early strains of Poesy.'

X. EPITHALAMIUM OF HELEN AND MENELAUS.

This piece acquired much celebrity, and gave rise to many imitators, and perhaps we may enumerate among them Catullus in his Epithalamium of Peleus and Thetis. (1.) The violet of antiquity seems to have been an iris, and our violet seems to have received the name from its three petals, the *sporting* of its colours, and the odour resembling parts of certain iridacæ.

†1.

'Myrtle and garlands of the Rose they fling
 Into the passing chariot of the King ;
 Quinces they cast, and cast in showers the bloom
 Of Flowers that shed the violet's perfume.'

†2.

* * * Next advance
 The youths well skill'd to lead the Warlike Dance.'

XI. ΙΛΙΟΥ ΠΕΡΣΙΣ.—*The Fall of Troy.*

Notwithstanding the existence of the second book of the Æneid the loss of this poem is much to be lamented. (2.) The poem included the story of the wooden horse, which was constructed by Epeius, probably a slave of mechanical genius rescued from servile duties by the pity of Clytemnestra or Helen. From the wooden horse sumpter-mules seem to have been called Epeius, and the name may have been given as a nickname to certain slaves. (6.) This will remind our readers of the Coat Armour in the Seven against Thebes ; the Dolphin, probably, refers to the simile in the river battle of the Iliad. (11.) Virgil represents Æneas as ready to destroy Helen, and in the present case the poet may have alluded to the fate threatened by Hector to Paris. (13.) Medusa formed part of a group at Delphi. (16.) Later writers have called Hector the son of Apollo on the authority of Stesichorus, possibly mis-understanding some metaphor.

†1.

* * * On Thee I call
 Who shak'st the Gates of the embattled wall.'

2.

‘ Jove’s Daughter pities as he ever brings
 The servile weight of waters for the Kings ;
 Epeius He, condemn’d to swell the state
 Of Atreus’ sons by too severe a fate.

3.

‘ The Heroes’ Names it boots not to relate,
 * * * * *

4. A Hundred to the Horse confide their fate.

†5.

‘ Unmitigated sufferings have I borne.

†6.

‘ Laertes’ Son Ulysses stood reveal’d,
 The sea-born Dolphin figur’d on his Shield.

†7.

‘ * * * * They throw
 Their powerful darts in showers against the foe.’

†8.

‘ The very boldest of the race of men.

†9.

‘ And in his hand the slaughter-pointed spear.

†10.

‘ A chief conspicuous with the snow-white steeds.

11.

‘ Arm’d with the stony shower, the desperate crew
 Rush headlong to inflict the vengeance due:
 In Beauty arm’d the bright Adul’tress stands,
 And Stones drop harmless from their lifted hands.

†12.

‘ The precious mountain-brass of Orichalc.

13.

‘ Medusa, daughter of the Trojan King,
 Is seen low seated on the earth to cling,
 The Laver clasping in her desperate hands ;
 * * * * *

14. There Clymene, her captive Sister stands.

15.

‘ But Hecuba the Queen, Apollo bore
 To distant Lycia’s hospitable shore ;
 * * * * *

16. Mother of Hector, loved as Phoebus’ son.

†17.

‘ And having brought the dread destruction down.’

XII. ΝΟΣΤΟΙ.—*The Returns from Troy.*

The existence of this desiderated companion to the *Odyssey*

was discovered by Kleine. (6.) The singular epithet is said to refer to the early inhabitants of Rhodes, notorious for envy and malignity. (12.) Amphilochus, on his return from Troy, founded a colony.

†1.

* * * * * Hear,
Tuneful Calliope, and now draw near.

2.

' The reckless madness of the Chiefs I tell,
And all the varied fortunes that befell;
* * * * *

3. How some lay buried in the Ocean-tide,
How some to foreign climes were drifted wide,
And how for some their happier Fates ordain
To see their loved, their native homes again;
* * * * *
4. The Capharæan rocks, where vessels lie
Sad victims of the Nauplian treachery;
* * * * *
5. The crash of rocks erratic, and the shore
Where the wild eddies of Charybdis roar.
* * * * *
6. Events of dismal gloom, Telchinian woes,
Of human kind the ever-envious foes.

7.

' Fair Aristomache, in wedlock won
By Critolaus, Hicetaon's son,
Daughter of Priam's own imperial line.
* * * * *

†8.

' The mighty God of ocean, he who leads
The tramp of hollow-hoof'd, high-bounding steeds.

†9.

' * * * * The breeze propitious brings
The Halcyons with healing on their wings;
O'er the soothed Seas they wheel and disappear,
The Pleiads ruling now the rolling year.

†10.

' And Penelops the duck of varied plume.

11.

' Now Mesonyx affords a planet light.

†12.

' * * * * When thus began
Amphilochus, " Melampus the divine
Sprang with Myself from one ancestral line;
He gan Antiphates,—Oicles he,—
Amphiaraus in the next degree
Oicles' honour'd heir,—the Sire of Me." }

XIII. HELEN.

The satirical invective against Helen was probably a poem of a lighter nature than the present, more in unison with the 'Palinodia,' and forming a sort of first part to that production.

†1.

* * * Inspire,
O Muse, presiding o'er the tuneful lyre.

†2.

' Icarus, Aphareus, Lysippus stood,
Own brothers all of Tindarus's blood;
Gorgophone, the child of Perseus bore
To Perieres all the honour'd four;
From famed Cynortes Perieres came,
And Hyacinthus own'd an uncle's name.

†3.

' Pisa the city Perieres reared.

†4.

' When Tindarus made solemn sacrifice
To all the high Olympic deities,
The hapless Sire forgot the rights alone
Due to the Goddess of the golden zone!
Hence Venus vengeful, to chastise the Sire,
Upon the beauteous daughters turn'd her ire;
Hence burn'd the double, and the triple flame,
Forgotten hence the husband's honour'd name.

5.

' For the soil'd feet the tepid stream to hold,
A vase of silver-slag, of rudely-fashion'd mould.'

XIV. ΠΑΛΙΝΩΔΙΑ ΕΙΣ 'ΕΛΕΝΑΝ.—*Palinodia, or the Recantation to Helen.*

This poem of Stesichorus was of great celebrity among the ancients, and even gave rise to a proverb respecting those who (to use our elegant phraseology) are 'forced to eat their own words.' An attempt is here made to reconstruct the Palinodia from the scattered references in Horace, Isocrates, Pausanias, Suidas, Conon, Plato, Maximus Tyrius, Athenæus, Philostrates, Cicero, and various scholiasts, though of the poet himself we actually possess only three or four scattered lines. The ancients were sometimes cruelly literal, as much so as our northern neighbours are said to be, or our American brethren, of which last a distinguished writer complains that he did not find any one who could take a joke until he reached the boatmen on the Mississippi. Horace, however, himself a writer of much humour, perfectly entered into the spirit of the 'Palinodia.' According to Canon Tait, he began his literary career by imitating the old

coarse and prosaic Roman satirists, and, among other satires, very grossly attacked Gratidia, under the name of Canidia. By the advice of Mecænas he then began to imitate Archilochus and the other Greek satirists in his book of Epodes, which were still sufficiently coarse. Among others, he imitated Stesichorus, first writing an ode of inimitable slander on the beforementioned lady, and immediately following it by another under the name of 'Palinodia,' in which he directly refers to the poet whom he imitated :—

‘ Tu pudica, tu proba,
Perambulabis astra sidus aureum.
Infamis Helenæ Castor offendus vice,
Fraterque magni Castoris, victi prece,
Adempta vati reddidere lumina.’—EP. 17.

Horace from this point was naturally led to imitate the Greek lyric poets. On commencing his odes, it seems that he fell in love with Gratidia's daughter, and we find among them a *bona fide* recantation in the ‘O matre pulchra filia pulchrior.’ Autoleon, called also Leonymus, by a play upon his name, was probably a friend of Stesichorus, who had taken part in an engagement against the Locrians. These people our bard detested, and fired off a fable against them, so that the whole story of Autoleon and Ajax is probably as much a piece of banter as that of himself and Helen. The island of Leuce, where Achilles had a temple, was near the Delta of the Danube, called little Egypt; and it would be odd enough if the story of Helen's sojourn in Egypt originated in the same mistake as the popular notion, that the gypsies, when driven out of little Egypt, had come from the Delta of the Nile. (8.) A scholiast tells us that Stesichorus applied the expression which related to the voluntary departure of Helen, to his separation from his own mistress; but we have, doubtless, given the fragment its true location, though Stesichorus may have humorously quoted himself on some such occasion. The story of Castor and Pollux protecting Simonides may have originated from this Palinodia.

1.
‘ Accursed the prostituted Lyre,
That roused the Jove-born Twins to ire!
Deprived of sight, I mourn the name
Of Helen soil'd with deeds of shame.
* * *
2. ‘ In troubled dream with fear and awe
The frowning demigods I saw,
And starting from my sleep I lay
Searching in vain the light of day.
* * *
3. ‘ The stroke was from a hand Divine ;
My counsel from the Delphic shrine.
* * *

4. ' Autoleon for himself and Me,
 Hied to the healing Deity,
 Autoleon by a wound distress'd,
 Unheal'd and rankling in the breast,
 Wounded when laurel'd fields he sought
 Where Locri and Crotonians fought.
 * * *

5. ' He of the lofty Lion-name
 At last to mystic Delphi came;
 Replies the Power, " No hopes avail
 Till you to distant Leuce sail !
 Offended Ajax then may pity,
 And bards may learn a different ditty."
 The desert Leuce next was won,
 Sacred to Thetis' godlike son ;
 Shades of Ajaces there were seen,
 The Less and he of giant mien,
 Achilles there, and at his side
 The chaste, the lovely Spartan Bride.
 * * *

6. ' Warn'd that to Ajax still belong
 Our Locri of the courteous tongue,
 Or heal'd by Ajax or the sea,
 He brought a warning back to Me,
 " From Helen tell that Poetaster,
 To Me he owes the due disaster;
 He shall recant those calumnies,
 And he shall laud me to the skies !"
 * * *

7. ' Oh, Helen ! Queen of Beauty thou !
 And faithful to the marriage vow !

†8. ' [Blindly I sang,] " With willing heart
 Did Helen from her home depart :"
 * * *

9. ' 'Tis false ! for never Dardan oars
 Did Helen bear to Trojan shores ;
 * * *

10. ' The faithless Paris put to sea
 With a dead Image, shaped like Thee !
 * * *

11. ' The Twins propitious hear the righteous Lay ;
 Again I now behold the Light of day.'

XV. 'OPESTEIA.—*The Story of Orestes.*

This piece was in two parts ; (6.) is mentioned as being in the second part. (4.) Our poet does not lay the scene in Argos or Mycenæ. (5.) Our poet does not give the received name of the nurse. (7.) Agamemnon was the son of Pleisthenes.

1. .

' In every mouth the cheerful song
 Should to the Graces now belong,
 Song of the Graces golden-tress'd,
 Soft song in Phrygian measure dress'd ;
 * * *

†2. For now the genial Spring is here,
And, Hark ! the Swallow twitters near.

†3.

* * * And sing once more
The theme old Xanthus sang before.

4.

In lofty Lacedæmon stood
Atrides' palace, scene of blood.

5.

Laodamia, she whose tender care
Had foster'd Agamemnon's infant heir.

6.

Letters, the fruit of Palamedes' art,
Are fitting means the counsel to impart.

7.

In Clytemnestra's visions of the night
Dreams of foreboding horror blast the sight ;
His crest besmear'd with blood a Dragon rear'd,
And then Pleisthenides the king appear'd.

8.

Of feather'd shafts a formidable store,
By Phœbus self-bestow'd, Orestes bore.

†9.

The God of Day delights in sport and song ;
To Pluto grief and moaning groans belong !

†10. Bootless to mourn where every hope has fled,
Vainest of Vanities to mourn the Dead !

†11. The Dead we never shall behold again,
Their favour faded from the face of men.

XVI. 'ΠΑΔΙΝΑ.—*Radine, an Elegy.*

Of the real history of this poem we know nothing. It seems to have been one of the class *Δημόσιατα*, which we should call ballads. The era chosen must have been during the regal government of Corinth, perhaps before the founding of Syracuse. Cephalonia was one of the islands which formerly received the name of Samos. Strabo supposes it to be a tribute to the memory of the brother and cousin of Radine, put to death by the king of Corinth.

1.

Come, sacred Muse, begin the song,
To thee the tuneful notes belong ;
Let Samos and her Sons inspire
The lovely lay and lovely lyre.

2. ' Up springs the gentle western breeze
 To waft Radine o'er the seas,
 From her own Samos sailing o'er
 To regal Corinth's distant shore,
 Where Corinth's King with longing arms
 Impatient waits her Bridal charms.
 * * * * *
 ' The same breeze summons to depart
 The Brother of Radine's heart,
 Sent on an embassy divine,
 To distant Delphi's hallow'd shrine.
 * * * * *
 ' Her Kinsman hastens, too, to grace
 The bridal games and chariot race,
 And at fair Corinth sighs to dwell
 Near her that he had loved too well.
 * * * * *
 ' The furious Husband has decreed
 Brother and Kinsman both shall bleed.
 * * * * *
 ' The Chariot by his stern command
 Conveys the dead from off the land;
 But soon the pangs of conscience burn,
 The Dead are summon'd to return.
 * * * * *
 ' The funeral rites are duly paid,
 And low in peaceful earth the dead are laid.'

XVII. ΚΑΛΥΚΑ.—*Calyce, an Ode.*

The unsullied purity of Stesichorus in sentiment and expression is very remarkable. Calyce can scarcely have been considered by the poet the daughter of Æolus, as would appear from the nature of her prayer and its result, and from the probably invented name of Evathlus. The 'Lover's Leap,' in the 'Spectator,' will repay a perusal.

1.

' "O Venus! hear a Lover's prayer,
 Be suppliant Calyce thy care;
 A maiden seeks thy honour'd shrine,
 And no unhallow'd love be mine;
 Or I Evathlus' wedded wife,
 Or may I quit a loathed life!"

' Thus Calyce her prayer preferr'd,
 No Power divine propitious heard;
 Nor could her purer passion move,
 Evathlus scorned her maiden love.
 * * * * *

' Where spreads the wide Thessalian plain,
 And Æolus's ancient reign.

' She, where Leucate overhangs the tide,
 Plunging down desperate—a Virgin died.'

XVIII. DAPHNIS, A BUCOLIC.

This branch of poetry is said to have been invented by Stesichorus, the Father of the Sicelides Musæ.

1.

‘ I mourn the Shepherd Daphnis robb’d of sight,
Doom’d by a Goddess Nymph to endless night.

2.

‘ Fair Clonia’s slighted love to hate had grown;
Her Shepherd Daphnis stands transform’d to stone.’

XIX. ‘YMNOΣ ΕΙΣ ΠΑΛΛΑΔΑ.—*Hymn to Minerva.*

(1.) does not with certainty belong to Stesichorus, but the style is his. (2.) This picture of Minerva is said to have originated with our poet, but is found on Etruscan remains.

1.

‘ Pallas, the dreadful Goddess, rules the lyre;
Pallas that sets the martial soul on fire,—
The Power that lays the haughty Cities waste,—
That rouses slumbering battle,—Goddess Chaste,—
Jove’s mighty Daughter,—skilled the Steed to tame,—
Minerva! awful, all-unrival’d Name!

†2.

‘ From Jove’s own Head, forth to the light of day
Minerva leap’d in all her arm’d array.

†3.

‘ Typhœus sprang from Juno, sprang from Her,
To vengeance roused against the Thunderer.’

XX. FABLES.

The versatility of Stesichorus’ genius was unrivalled among the Greeks, and only equalled by that of the inexhaustible Ovid among the Romans. His fables seem to have been all of a political character. It has been questioned whether they were written in prose or verse, but we may conclude from the general tone of his writings, and from the precedents set by others, that he would compose them in verse, except when a fable was delivered as part of a public speech. He may have quoted on such an occasion the fable of some other writer. That of the Horse and Stag we know has passed through several hands, such as Æsop in his defence of the demagogue. It was not unusual to degrade poetical fables into the form of prose. An industrious person might possibly pick out some loose Iambic measure from the second and third fables which seem to possess the *disjecti membra poetæ*. Socrates in prison asked for the poems of Stesichorus, and may have been led by these to compose some fables of his own. (4.) The Cicada of the ancients was not our grasshopper.

1. ΗΠΠΟΣ ΚΑΙ ΕΛΑΦΟΣ.—*The Horse and the Stag.*

‘A Stag comes trampling and destroys
 The meadow which a Horse enjoys;
 The Horse for vengeance cries to Man—
 “Assist to punish, if you can.”
 Replies the Man, “Wear you this Bridle,
 These javelins shall not be idle!”
 The Horse agrees, the Bridle wears,
 And on his back the Hunter bears:
 But for revenge he look’d in vain,
 And never was he free again.
 Ye Himeræans, think of this,
 Nor seek revenge through Phalaris;
 From you he holds supreme command,
 A Bridle ready in his hand!
 To make the Fable aptly fit,
 Give him a Body-guard for Bit!
 Then fairly mounted on your back,
 Your master he—and you his hack!!’

2. *The Horse and the Doe.*

‘A pasture smiled in green, and near
 A rivulet flow’d sweet and clear;
 A roving Doe, that chanced to pass,
 The fountain foul’d, and trod the grass;
 A Horse to whom the field belongs,
 Burns to avenge these heinous wrongs.
 The Doe he finds too fleet to chase,
 A Hunter meets, and states his case:
 Quoth Hunter, “Were I on your back,
 And were you bridled on her track,
 We both could soon chastise this Foe.”
 He mounts, and spears the hapless Doe.
 The Horse revenged found out too late
 Himself reduced to servile state.
 ‘Ye Democrats, I fear that you
 And Himeræa the like may rue:
 You hate your betters, and you call
 For Gelon’s help to crush them all;
 For this a Body-guard he craves,
 And you may find that you are slaves.’

3. ΓΕΩΡΓΟΣ ΚΑΙ ΑΕΤΟΣ.—*The Eagle and the Husbandman.*

‘As sixteen labourers toil’d together,
 And harvested in sultry weather,
 They sat them down to rest and dine,
 Athirst for water to their wine;
 So one is sent away to bring
 The water from a neighbouring spring.
 Away he hies at their command,
 Flagon on shoulder, hook in hand.
 And there he spies an eagle lying
 In a snake’s folds just strangled, dying!
 The eagle hoped a prey to make,
 And found himself outmatch’d by snake;

The king of birds by snake is beaten ;
Not now to eat,—perhaps be eaten :
Unlike old Homer's birds, the brood
All gape, and gape in vain for food.
The countryman has heard that Jove
Sends birds on errands from above,
That eagles do his high behest,
And snake he knows a hateful beast,
He takes his hook, cuts snake asunder,
And liberates the Bird of Thunder!
Work done of supererogation,
Water he draws in his vocation ;
Water he mixes with the wine,
And hands about for all to dine :
The thirst is great, 'tis high noon-tide,
The draughts are deep, and often plied.
Our Countryman had served the rest,
Nor sat with them to share the feast ;
At last he dines, and raises up
With eager thirst the cooling cup ;
The Eagle sees, he pounces down,
Upsets the cup, and straight is gone !
The Countryman indignant cries,
As off the well-known Eagle flies,
" Oh ! is this conduct right or just ?
Who now in Jove will put his trust ?
And who again will act like me,
Or set his captive eagles free ?"
He spoke,—he turn'd, and then saw lying
The rest convulsed, in torture dying !
Snake-poison in the stream was laid,
The bird the boon of life repaid.

‘ [Since much to you, my friends, I owe,
Unwelcome counsel I bestow ;
'Tis good—adopt, nor bear so hard
Upon your faithful Eagle-Bard.]’

To the Locrians on their use of foul language :—

4. *The Grasshoppers.*

‘ [Day after day, and year by year,
Chattering, chirping, far and near,
Some Grasshoppers a house surround
And din the owner with the sound.
These grasshoppers delight in trees
To chirp and chatter at their ease :
So quoth our friend, “ You villain vermin !
This nuisance I'll at once determine :
Your Trees I'll fell, and then you may
In humbler quarters sing away !”]

‘ Hush, Locrians ! or far and near
Dwellings and Trees may disappear ;
Then Grasshoppers, ill-omen'd sound,
Shall sing to You,—and from the ground.’

XXI. HYMNS TO BACCHUS, PÆANS, PANEGYRICS, EPITAPHS, &c.

Of the miscellaneous compositions of all sorts, we can only say that some of the preceding fragments may belong to them.

1. *Solar Eclipse.*

' The loftiest, greatest Star, before so bright,
Now lurks conceal'd, his noonday turn'd to night;
Where once the sun his dazzling radiance shed,
Are paths of black eclipse with darkness overspread.'

2. *The Himera.*

' The Himeraean waters there divide,
Rolling two currents to the ocean-tide;
One enters where the Tuscan billows sweep,
One swells the surges of the Libyan deep.
* * * * *

†3. ' A Hostelry, the favourite resort
Of Mariners at the Trinacrian port.'

Opinions apparently the most absurd, are sometimes founded on truth. Our readers will recollect the memorable complaint of Horace respecting the estimation in which the older writers were held; the absurdity of which he attempts to prove by deducting {one year after another, *demo etiam unum*, until he reaches his own time. But, independent of historical interest, an actual and real value in composition is derived from its mere antiquity. If we take a work of the reign of Queen Elizabeth for example, an old play, an old poem, an old piece of vituperative declamation, we find such a raciness in the expression, and such an originality in the idiom and ideas running through the whole, as make what was utterly common-place at the time, new and striking to *us*. How much more forcibly, then, must the remark apply to the best writers of a more remote antiquity! When we take up such a work as that of Kleine, we are struck with an impression similar to that of Dawkins, when he came suddenly upon the ruins of Tadmor in the wilderness. Here a noble pillar lies prostrate, there a rich capital; here a mutilated inscription, there a flight of steps leading to the scattered fragments of a temple still to be traced in outline; every where broken remnants of sublimity and beauty; and, whatever may be said of the natural, in the intellectual ruin more may yet be discovered. We must not imagine that this branch of literature is yet exhausted. Much of interest remains to be done; fragments to be amended, and their purport and relation illustrated; every correction and addition throwing new light on the whole. In matters of this nature much industry is required. There must be a systematic research for *testimonia* through all the ancient writers, such especially as have ever proved their acquaintance with a particular author by any quotation not at second hand; and also a critical examination of quotations

unappropriated to any author by name. Precious fragments have been found in the most unexpected quarters. We have seen published in our own day the dull and shallow remarks of old grammarians sparkling with gems not their own. The present Bishop of Lincoln, Dr. Kaye, in his analysis of Clemens Alexandrinus, mentions the interest attached to that writer for scholars, from the many classic references to be found in his works. Sometimes Greek writers may be traced in unacknowledged translations. Catullus thus gives us literally an exquisite ode of Sappho, while Horace does not name Alcaeus, when he writes—

‘ Nullam, Vare, sacrâ vite prius severis arborem ;’

nor Virgil the predecessors, of whom he does not scruple to make free use. We are even told that, at the revival of letters, some scholars destroyed ancient manuscripts, and published copies of them as their own. Some ancient writers have come down to us through the hands of an abridger, as was Justin the historian; others have been paraphrased, as were the Epistles of S. Ignatius, and in such a shape that the worthy and perverse Whiston insists upon the original being an abridgement. The early Christian writers are often merely fragmentary from the well-known persecution of their books as treasonable against the state, and blasphemous towards the heathen deities. In the case of the fables which pass under the name of *Æsop*, and, perhaps, in that of others, poetry has been converted into prose. A German scholar publishes a Babrius of his own, extorted from the *Disjecti Membra Poetæ*, when, behold, the original Babrius is discovered in the East, and published at Paris, affording an amusing criticism on classical conjectures, and enabling our own Mr. Murray to publish a chastised and most elegant collection of fables. Sometimes ancient works have been detected as translations into the Semitic tongues, of which a work of Eusebius, lately brought to light, affords an example. It cannot be doubted that, in eastern libraries, some few valuable works yet remain to be discovered. Epigrams, which have come down to us from antiquity, have appeared again as inscriptions; and lately, the greater part of a long hymn to Isis has turned up in this manner. The peculiar nature of mathematical research has enabled the moderns to recover many of the lost writings of the ancients, and the very remarkable restoration of the Porisms is celebrated among men of science. In existing libraries, we have Palimpsest MSS., out of which we have gleaned fragments of Cicero, Fronto, and others; and this seems to be a sort of propensity in human nature, as indicated by the re-used slabs of cuneiform inscriptions at Nineveh, and our own mediæval brasses. The

newspapers would, moreover, lately have us believe that the foot of an Apelles or Zeuxis was detected peeping from beneath the over-laid drapery of a mediæval saint. This resource is almost untouched; and it is to be lamented that a due examination of the Vatican, the Escorial, and other repositories of learning, would require the very rare combination of high classical scholarship, antiquarian research, mechanical tact, indefatigable industry, great leisure, and a good income.

From the tombs of Egypt we have recovered scraps of Homer, and more recently a Greek orator; and we need not despair of future acquisitions from the land of the Ptolemies, and of the Alexandrian library. The works of Aristotle were once buried by his family. But these voluntary entombments are nothing, when compared with the devastation of an earthquake at Smyrna, or with the destruction of Herculaneum. Amidst the ruins of the latter, a library has been found, and another by a bare possibility may be detected; unhappily, the library in question belonged to a metaphysical philosopher, and the unrolling of the MSS. has been most costly, tardy, and discouraging. Sir Humphrey Davy went over to offer the aid of his chemical skill, but they contrived very judiciously not to put the best specimens into the hands of a gentleman who was in the habit of smashing retorts during the impulsive fervour of operating genius.

We ought, however, to be very thankful that so much is left.

‘Arma virum, tabulæque, et Troia gaza, per undas.’

And to Christianity, in common with every great and good influence that could tend to promote human happiness and civilization, is the boon due. Christianity has taken upon herself for ever the maintenance of the learning connected with the Semitic, and Greek, and Roman tongues. Vulgar uneducated fanaticism may ignorantly undervalue those tongues, and foolishly endeavour to supplant them; but while Christian learning and scholarship exist, their study must exist also.

The translation of the Holy Scriptures into all languages will, in the same manner, be eventually of incalculable value to ethnology, to the fixing of semi-barbarous tongues, and to the easy acquisition of any language whatever, through the medium of compositions common to them all. We say this, however, with a caution against what has already happened; we mean their translation into certain hideous jargons, which are in no sense language, and which are entirely unfit for any representation of the sacred ideas, and the peculiar spiritualities of the Gospel. The most inveterate enemy of the monastic system will not deny that conventional establishments were in their day the last refuge and citadel of assailed learning; neither can it be disputed that, on the fall of Constantinople, and the revival of letters, the sun of

human civilization shone brightest in Italy under the Medici, when the discovery of a manuscript was hailed as the discovery of a treasure beyond all value; and a scholar died broken-hearted on the loss of his collections in the East. Printing just came in time to aid the development of learning; or, perhaps, we should rather say, was forced into existence, like other inventions, by the demand.

We cannot conclude this article without looking into the future, with regard to the continued existence of valuable works now within our reach. We are accustomed to consider the past as a series of great geological eras in social existence, which can never recur again, and look upon ancient writers as if they were a sort of *Plesiosauri* existing in our strata and museums. But we must not deceive ourselves. Lyall's doctrine that the causes of great geological changes are still in operation every where, is unquestionably true in the social world; and posterity may search in vain for a *Didus*, or *Deinornis*, or *Mastodon Giganteum*, now in existence. Very recently, the unique Icelandic collections at Copenhagen were burnt; and we daily hear of valuable libraries belonging to the nobility and gentry meeting with a similar fate. It is notorious, that there are many works, of which a single copy only is known to exist, such as the *Hamlet* in the collection of the Duke of Devonshire, and the volume of *Prynne*, lately in the *Stow* collection, while works are reprinted on that very account by some of our antiquarian societies. Their proceedings, however, remind us of the colloquy between Time and Hearne the Antiquary:—

‘ . . . Quoth Time to Thomas Hearne,
“ Whatever I forget, you learn.”
“ . . . Cries Hearne, in furious fret,
“ Whate'er I learn, you'll soon forget.”’

It has, in fact, become a regular practice to print a very limited number of copies of curious books, for the avowed object of making them rare.

The publications of the provincial and periodical press in the present day, sometimes of a high order, disappear almost as fast as they are printed; and posterity will search in vain for narratives and discussions, which will have an interest for *them* inconceivable to contemporaries. Who could imagine that broadsides, and penny publications, and a printed volume of old ballads, should be now among the forlorn *desiderata* of our literature? Valuable works fall very frequently dead-born from the press, while accident or favouritism forces into notice works about which posterity will care little. Meanwhile, a system of active Vandalism is at work every where, not to be surpassed by civic authorities, or even by churchwardens. A new Palimpsest process has been announced for discharging the print of old

books, and re-manufacturing the paper. Thousands, and tens of thousands of tons, are yearly torn up without scruple or discrimination, to be used as waste paper by seedsmen, grocers, and bacon-vendors; and sales are attended for the purpose of purchasing works that sell below a certain weight per pound. Then the very ingenious Mr. Frederick Strong, of Grafton-place, Euston-square, has invented, in addition, the rapidly extending profession of a literary anatomist, who dissects rare books and periodicals, and disposes of the mutilated limbs to persons who may be collecting topography, or biography, or aéronautics, or somnambulism, or illustrations of the life of Wesley, or Bamfylde Moore Carew, or any thing, or body, else which may happen to strike their fancy. In the meantime, there are great works of inestimable value, such as the earlier Philosophical Transactions, and those of other learned bodies, journals, and travels, which will never be reprinted, and in respect of which we are satisfied with the power of reference.

But, after all, it will be said, that the use of gunpowder must prevent society from ever being overrun again by uncivilized hordes of Goths, Vandals, Visigoths, Huns, and Tartars; but, alas! either politically, socially, or intellectually, this is an utter delusion. The plain truth is, that the different classes or strata of society, from the highest to the lowest, though speaking the same language, may, to all intents and purposes, be considered as so many distinct nations, widely differing in habits, sentiments, moral principle, education, and opinions. The outbreak of a horde of red republicans, or English socialists, would bear every character of a barbaric invasion; and Burke very truly asks, what savage hordes would have treated France worse than its democratic revolutionists. The vulgar instinct of each social stratum is to invade the stratum above it, except as far as self-control may be induced by moral and religious principle, by a feeling of natural dignity and self-respect, or by a fear of the social stratum below. A rapid growth of wealth and prosperity is usually attended with social danger. This was seen in the reigns of Charles I. and Louis XVI., when violent convulsions placed gigantic resources at the command of the grasping and unscrupulous despots that followed, and were composed only by the exhaustion produced. In our own country, the quadrangles of colleges have been ankle-deep in torn books and manuscripts; ruffians were hired to break the richest stained glass, and destroy the carved work of God's temples 'with axes and hammers,' and it was proposed to annihilate all the records of the kingdom; while, in our own day, we have seen a determination expressed in a democratic publication, that the success of its party should be certainly followed by the burning of Westminster Abbey, and probably of the British Museum.

N O T E S.

Page 3, line 18, to the end of page 8. This account of the Poet's life was drawn up by the Rev. D. S. Wayland, Incumbent of Thurlby: with the exception of the two Epitaphs, and the connection of the Poet's name with the Epode.

Page 4, line 8. The variety of names given to the Poet's father may have originated in a reference to some common authority,—which gave only the initial syllable of the abbreviated name, E. Y.

P. 12.—viii. The authorities seem to justify an extension of the fragment,—

‘*By gold suborn'd he wrought, till Jove
Blasted with angry lightnings from above.*’

P. 13.—ix. The writer of the first Ode which passes under the name of Anacreon, may have alluded to this piece, and the Stesichorean subjects of Cadmus, the Atridæ, and Hercules.

P. 14.—xi.—14. The Poet has given the name of his mother Clymene to one of Priam's daughters.

P. 15.—xii.—12. This fragment is quoted to shew that the same Greek word which designates a Paternal uncle, designates also a Paternal ancestor.

P. 18.—xiv.—10. After this we may add,

‘*To Heaven transferr'd, in beauty bright
You shine a Star of pure unsullied light.*’

P. 28. Whoever has attempted any work of research, will have found a full third of his desired references quite inaccessible. This is well illustrated by Priestley's interesting History of Electricity.

Rare and valuable books are constantly passing, on the death of their owners, into the hands of persons utterly ignorant of their value, or are dispersed at obscure auctions. In this country any extensive agitation or panic reduces books to a nominal value; a convulsion would sink the most interesting Libraries to waste paper price,—to be employed as vellum books were at a former period of our history, for cleaning boots.

ERRATA.

Page 13, line 17, read iridaceæ.

Page 27, line 14, read Lyell.

BY THE SAME.



PHILOSOPHICAL TRANSACTIONS.

On the Fluents of Irrational Functions. *Read June 4, 1816.*

ENCYCLOPÆDIA BRITTANICA. SUPPL. TO SIXTH EDITION.
Jan., 1819.

Differential Calculus.

PHILOSOPHICAL MAGAZINE.

May, 1808, p. 320; On Chemical Nomenclature.

Nov., 1813, p. 345; The correctness of Popular Observations illustrated in the directions commonly given for making Tea.

Feb., 1814, p. 137; On the Phenomena of Sleep.

Mar., 1817, p. 197; On Aerial Navigation.

Nov., 1818, p. 378; Solution of Biquadratic Equations.

Jan., 1823, p. 6; On Aerial Navigation.

Apr., 1823, p. 316; Condensation of Gases into Liquids.

Feb., 1825, p. 128; On Aerial Navigation.

Apr., 1825, p. 287; On Plans in Relief.

July, 1826, p. 43; On the Diving Bell.

July, 1826, p. 70; On the Hygrometer.

July, 1837, p. 48; Remarks on the present state of Botanical Classification.

Sept., 1837; Memoranda on the origin of the Botanical Alliances.

EDINBURGH NEW PHILOSOPHICAL JOURNAL.

Apr., 1836 ; Remarks on the Arrangement of the Natural Botanical Families.

Apr. & July, 1838 ; An Attempt to ascertain the Characters of the Botanical Alliances.

MAGAZINE OF NATURAL HISTORY.

Aug., 1838, p. 412 ; Remarks on Zoological Classification.

Sep., 1838, p. 484 ; Remarks on the Affinities of Lythraceæ and Vochyaceæ.

July, 1840, p. 329 ; Remarks on the Botanical System of Professor Perleb. *See Dr. Lindley's Vegetable Kingdom*, p. xlvi.

GENTLEMAN'S MAGAZINE.

Apr., 1817, p. 304 ; Remarks on the use of the Articles *a* and *an*.

Apr., 1820, p. 318 ; Etymological Suggestions.

Suppl., *Dec.*, 1820, p. 617 ; On Topographical Collections.

June, 1825, p. 504 ; Hints on Books which ought to be written.

Nov., 1825, p. 418 ; Thoughts on a universal Character.

May, 1828, p. 402 ; On certain forms of the Constitution.

May, 1825, p. 386 ; Improved Parish Guide Posts.

MONTHLY MAGAZINE.

July, 1825, p. 509 ; On Steam Carriages.

Mar., 1825 : and *July*, 1825, p. 512 ; On Air Beds.

CLASSICAL JOURNAL.

June, 1821, p. 306 ; Critical Remarks on the Fragments of Sappho, Alcæus, and Stesichorus, published in the *Museum Criticum*.

MEDICAL TIMES.

Mar. 2, 1844, p. 393; Warts and morbid Horn.

Mar. 30, 1844, p. 494; Intestinal Worms.

May 4, 1844, p. 99; Clairvoyance Examined.

May 18, 1844, p. 132; Mechanical Support in Cough.—On Nightmare.

June 15, 1844, p. 219; *Queries*,—

Finding Drowned Bodies.

Conical Cornea.

Oleata.

Cod Liver Oil.

Medical Legislation,—

Infectious Diseases.

Adulterations.

Poor Law Medicine.

Quackery.

July 6, 1844, p. 291; The Somnambulant State.

Rules for the Government of the County Gaol and Castle of Lincoln;
confirmed by the Judges of Assize, 1827.

Report of the Justices in Gaol Sessions for the Castle of Lincoln, (in
"Reports, &c., under Provisions 4 Geo. IV. cap. 64, commonly
called the Gaol Act,") ordered by the House of Commons to be
printed, January, 1828.

Instructions for establishing Friendly Institutions upon the improved
principle, and in conformity with the Acts, 4th edition, 1831.

Rules of the Lincoln General Friendly Institution, 1829.

Revised Rules of the Lincoln Savings Bank, 1828.

Revised Rules of the Lincoln Library, 1821.

Some of the Reports of ditto.

Rules of the Lincoln Mechanics' Institution, 1833.

Report of the first Committee.

Rules of the Newark Mechanics' Institution, 1836.

Laws of the Newark Library, 1829.

Rules of the Lincoln Lunatic Asylum, 1832.

Reports of ditto, 1828, 1829, 1830, 1831, 1832, 1836, 1838, 1840, 1841,
1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849.

In these Reports the writer has had the pleasure of becoming an Historian
of the remarkable principles and improvements first developed in
this Establishment.

Remarks on the Reports of the two Visiting Commissioners in Lunacy,
to the Board of Governors of the Lincoln Lunatic Asylum, 1847.

Laws of the General Dispensary at Lincoln, 1826 ; Regulations of the
same.

Reports of ditto, 1827, 1828, 1829, 1830, 1831.

Rules of the Lincolnshire Coast Shipwreck Association, 1828.

Rules of the Lincoln National Schools, 1843.

Report of the succeeding Annual Board.

Review of the Poor Laws, 1818.











